

SAN FRANCISCO ART ASSOCIATION BULLETIN

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Barbaric Oceania Great Pageant Theme

By RAY BOYNTON

BARBARIC OCEANIA was certainly an inspiration for a Parilia. It was such a leveler, not so splendid as Cambodia, but rich, however, in possibilities of magnificence, and far richer in its invitation to ingenuity and wayward imagination. Everything that was worn seemed to be in costume. That was not so in Cambodia. One was continually conscious of the great public, who had no notion of Cambodia, and the rigs they got themselves into were conspicuously out of the scheme. That was rare in Barbaric Oceania. It seemed impossible to contrive a costume that was a misfit except, perhaps, the expanses of white skin (the reservation applies only to the whiteness).

And were they ingenuous?

Costume could be reduced to minimum. Those who were inclined to brevity could be utterly brief; those who desired elaborateness could be completely lost in their elaborations.

All of that was good fun and relaxing and contributed vastly to the gayety of nations. The setting was not so magnificent as Cambodia, but it was more dramatic, when it could be seen through the haze.

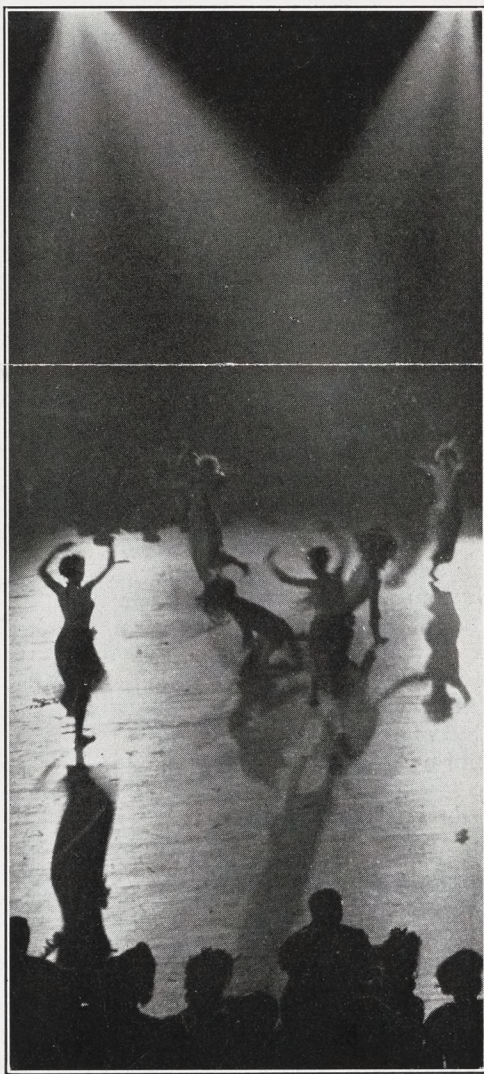
Pageantry is the main event that gives expression and character to the occasion and draws a

large percentage of the crowd. The dancing and the play, and the liberty of costume, is the fun that attracts and makes the effort tolerable to most of the participants.

But is it getting too big to control? and too commercial to take trouble about the participants in the pageant having a good time as well as hard work? The last groups of the pageant could hardly be seen and were continually pressed by the crowd and interfered with. The last group, which should have made a splendid climax to the pageant, was literally stopped and pulled from the float and the ending was a dud!

The artists give the ball and do the work, and seem, also, to be the particular targets for rudeness. Groups of all kinds labor over costumes and preparations for weeks in advance and that is what makes the ball an occasion. Nobody begrudges that effort, but the way the pageant had to struggle against the crowd and the photographers was even worse this year than last. More than a few of the artists have lost their enthusiasm for another Parilia, and some have sworn never again. That will be a very great pity, for it is fun, after all,

and it would be a real loss if it were to be abandoned!



DANCE GROUP—Barbaric Oceania Ball.

Juries for Annual Chosen

BALLOTING by mail was utilized for the first time in the election of juries to serve for the Annual, to be held in March. Nearly 100 ballots were received. The vote was recorded by William Hesthal, chairman of the Artists' Council, assisted by Lee Randolph and Julius Pommer. The juries elected were:

Jury of Selection—Painting: Esther Bruton (chairman), Victor Arnautoff, John Howard, Glenn Wessels, William Hesthal. Alternates: William Clapp, John Haley.

Jury of Selection—Sculpture: Robert Howard (chairman), Ralph Stackpole, Victor Arnautoff. Alternate: Sigismund Sazevich.

Jury of Awards: Gotardo Piazzoni (chairman), Robert Howard, William Hesthal. Alternate: Ralph Stackpole.

Prizes for Annual

Anne Bremer Memorial Prizes: These prizes, established by Mr. Albert M. Bender, are available this year for the tenth time. For paintings either of figure or landscape: First prize, \$300; second prize, \$200.

San Francisco Museum of Art Purchase Prize: A Purchase Prize of \$300 is offered by the Museum for an exhibit to become part of the permanent collection. The work will be selected by the Accessions Committee of the Museum.

Artist Fund Prize of \$100, open only to members of the San Francisco Art Association.

San Francisco Art Association medals of first award and certificates of honorable mention will be given for painting and sculpture.



Oceanic Dancer



PAGEANT GROUP—California S

Landscape Ar

THE Exhibition of Landscape Architecture now showing at the San Francisco Museum of Art is one of the most ambitious ever organized by the Museum. The three divisions—Modern Gardens, Garden Ornament, Historical Gardens—give to the subject a broad scope for study and it is appropriate that this show should originate in California, where the out-of-doors can be so fully used in daily living.

The several hundred models, shadow-boxes, sculptures, paintings, drawings, photographs and even tapestries, portraying or pertaining to gardens old and new, will remain on view to the public through March 22. After this initial show



California School of Fine Arts. On this canoe the chieftain was borne to the island, surrounded by albatross and fish.

Architecture at Museum

ing the exhibition will be sent on circuit to important museums throughout the United States. It is the first exhibition of its kind and may have a distinct effect upon garden design.

Leading landscape architects of the East as well as those of California have contributed models, renderings and plans of their finest works. These, with the works of eminent sculptors, the historical reconstructions and the vast miscellany of other material, reveal the whole subject of gardens as it has never been revealed before.

Lectures in connection with the exhibition have been scheduled for February.

Alumni to Sketch

THE Alumni of the California School of Fine Arts will inaugurate their first landscape and sketching hike Sunday, February 28, with Jim Hastings acting as guide. The group will go to Paradise Cove via Sausalito. Meet Mr. Hastings at the Ferry Building in time to catch the 8:45 Northwestern Pacific ferry for Sausalito. From this point the Belvedere-Tiburon bus is taken as far as Hilarito Station. The group will arrive at Hilarito Station about 9:30. Anyone driving a car may join the party here. Wear old clothes, heavy shoes; bring sketching materials and lunch. Friends of members are welcome.

New Officers for 1937

THE Board of Directors of the San Francisco Art Association at their regular meeting in January elected the following officers: President, Arthur Brown, Jr.; Secretary, Anne Dodge Bailhache; Treasurer, William W. Crocker. Timothy Pflueger, who as president for the past five years headed the Art Association through the most trying and difficult years in its history, will remain as an artist representative on the board.

The Artists' Council at its January meeting elected as chairman William Hesthal; secretary, Parker Hall; treasurer, H. Oliver Albright.

Artists to Honor Pflueger

THE artist members of the San Francisco Art Association will honor Mr. Timothy Pflueger, past president, at a dinner to be held at the California School of Fine Arts, Chestnut and Jones Streets, the end of this month.

The affair, which is being sponsored by the Artists' Council, will also present the first opportunity of informally greeting the new artist members of the association. The committee in charge is composed of Mrs. Harriet Whedon, chairman; Mr. William Hesthal, and Mrs. Anne Dodge Bailhache.



THE CHIEFTESS (*Jean Scott of the University of California*) was carried by members of the University Art Honor Society.

San Francisco Art Association Bulletin

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The Parilia

THE Art Association's Fifth Annual Parilia has taken its place in our memory as a great spectacle. As a unit which combined the ultimate of stage design, back drops, lighting and costuming it even surpassed the Aztec and Cambodian Balls, for experience had made possible the correction of defects that were manifested in the stage arrangements and lighting of previous efforts.

It did not require much insight to realize the tremendous amount of research, thought and actual physical labor that went into the construction of the pageant groups. The Art School canoe, alone, an authentic design, executed by the students under Spencer Macky's direction from his own drawings, was sufficient in itself to command the respect of an intelligent public. Every unit had contributed floats, accessories

and costumes that equaled or surpassed their efforts of previous years. And yet, with all this material actually in evidence, our Oceanic Ball remains in the minds of the artists who conceived it as a tremendous disappointment—so discouraging as to almost prevent their further participation in affairs of like character.

The reasons for this are obvious. For one thing the unfortunate publicity did little to stimulate or suggest creative effort on the part of the public. In spite of the magnificent material for photographs that was available for weeks before the ball the publicity presented only the insignificant part played by professional models. (And not a single cut of the pageant, itself, has appeared in our newspapers since.)

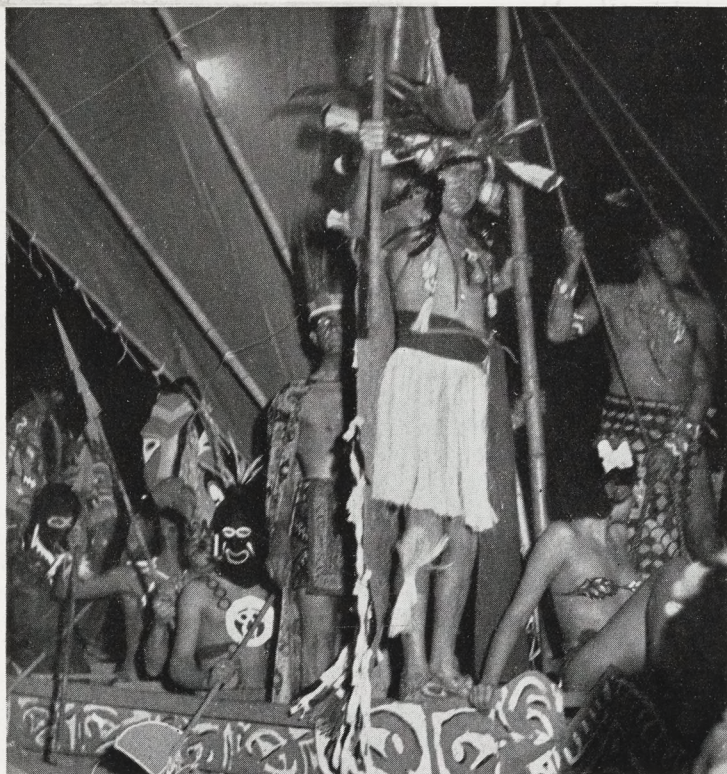
That part of the general public quick to seize an opportunity to be present at the sort of entertainment the publicity suggested swarmed in, and having no respect for what the pageant represented, hindered its presentation and destroyed its effectiveness.

The artists of the San Francisco Art Association resent being made the target for loose conduct. It is not their desire to present San Francisco with a night of "escape." An artists' ball can only be successful when the participants are artists and their friends—persons who by profession or sympathies see eye to eye.

There are many ways to accomplish this. One is by making the ball an invitational affair, the guest list to include persons whose contacts form the backbone of our city's cultural life. Another is by raising the price of admission, eliminating the spectators' gallery and throwing open the auditorium—upstairs and down—to the guests of the evening. In this way the floor could be cleared for the pageant and its management would be comparatively simple.

At any rate, it is clear that the Art Association cannot afford to sponsor anything that casts reflection upon the artists that comprise its membership. The child we have fostered has outgrown its clothing. Either we must fashion it some new clothes or unclothed let it run wild—and away from us!

—MILDRED ROSENTHAL.



CLOSE-UP OF CHIEF (Moya Del Pino, San Francisco Artist), Barbaric Oceania Ball.

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Current Exhibitions

Art Center, 730 Montgomery Street. February 1st-13th, group showing of water-colors. February 15th-27th, Margery Nahl, oils.

Bay Region Art Association Gallery, 5th Floor, Capwell, Sullivan & Furth Building, Oakland. To February 15th, fifth showing by artist members. February 16th to end of month, special exhibition by Emilie Sievert Weinberg.

California Palace of the Legion of Honor, Lincoln Park. Opening February 15th, "New Horizons in American Art," a W. P. A. Exhibition sent by the Museum of Modern Art, New York.

De Young Memorial Museum, Golden Gate Park. February 14th-March 6th, etchings and lithographs by James McNeil Whistler. About February 20th through March, Loan Exhibition of Islamic Art, containing examples from the foremost museums and collections of America and Europe.

S. & G. Gump Galleries, 246 Post Street. During February, an exhibition of water-colors and oils, by Alella Cornell.

National Art Galleries of San Francisco, Inc., 565 Sutter Street. The Missions and Chapels of California, by Will Sparks.

Oakland Art Gallery, Civic Auditorium, Oakland. January 31st-February 28th, water-colors by Maurice Logan.

San Francisco Museum of Art, War Memorial, Civic Center. February 12th-March 22nd, Exhibition of Landscape Architecture of Contemporary Design, and Its Historical Sources. February 12th-March 7th, Exhibition of Architectural Glass and Settings by Hope Gladding, Winfield Wellington and Michael Goodman. February 12th-March 7th, paintings by Okubo, Wong and Date.

Mills College Art Gallery, January 17th to February 28th. Paintings by Nicolai Remisoff, W. F. Rauschnabel.

An exhibition of the panels for the Modesto Postoffice, by Ray Boynton, is now being held at the Palace of the Legion of Honor in conjunction with the work of the Federal Art Project.

Night Class in Ceramics

A night school class in ceramics has been organized. The course is under the instruction of Mr. Manuel Jalanavich, meeting every Friday night beginning Friday, February 12th. The tuition fee for this class is \$5 per month and \$1 per month studio fee.

The invitation to artist members of the Art Association to exhibit in the Chicago Annual Water Color and Graphic Show, now showing at the Chicago Art Institute, met with an enthusiastic response. About 150 pieces were sent, the San Francisco Museum of Art taking charge of assembling and packing. The collection included water-colors, drawings, prints, pastels.

Emilie Sievert Weinberg has been invited to exhibit at the Bay Region Art Association, and is showing a collection of recent oils from the 15th to 28th of this month.

A large traveling exhibition of work by students of the California School of Fine Arts, covering all branches of work, is now being shown at the new museum at Seattle, Washington, and will be shown later in the Grace Campbell Memorial Museum of Spokane under the auspices of the Spokane Art Association; then at the College of Puget Sound at Tacoma, Washington; and finally in the art department of the Washington State Normal School at Bellingham, Washington. Another show of students' work is now on exhibit in the new Library Building of the Sacramento Junior College at Sacramento.